

Auction Catalogue
IMPORTANT PAINTINGS

OF THE XV TO THE XVIII CENTURY

BY AND ATTRIBUTED TO

FRANS HALS • REMBRANDT • RUBENS • RAVESTEYN
CARRAVAGGIO • AND OTHERS

FROM THE COLLECTION OF

PAUL FRENKEL

BELGIUM



PUBLIC SALE No. 1901

TO BE SOLD AT PUBLIC AUCTION

SATURDAY AFTERNOON, APRIL 6TH, 1940

AT FOUR O'CLOCK PRECISELY

PLAZA ART GALLERIES, INC.

9 AND 11 EAST 59TH STREET

NEW YORK CITY

IMPORTANT PAINTINGS OF THE XV TO THE XVIII CENTURY

BY AND ATTRIBUTED TO

FRANS HALS / REMBRANDT VAN RIJN / P. P. RUBENS
CAPELLEN / RAVESTEYN / MANTEGNA / CORREGGIO
BRAMANTINO / CARRAVAGGIO / GOYA / AND OTHER
MASTERS OF THE EARLY GERMAN AND ITALIAN SCHOOLS

FROM THE COLLECTION OF

PAUL FRENKEL
BELGIUM

TO BE SOLD AT PUBLIC AUCTION

SATURDAY AFTERNOON, APRIL 6TH, 1940

AT FOUR O'CLOCK PRECISELY

ON EXHIBITION

SUNDAY, MARCH 31ST, 1940, FROM 2 TO 5 P. M.

AND CONTINUING DAILY THEREAFTER FROM 9 A. M. TO 6 P. M.

UNTIL TIME OF SALE

EDWARD P. AND WILLIAM H. O'REILLY, AUCTIONEERS

PLAZA ART GALLERIES, INC.

9 AND 11 EAST 59TH STREET

NEW YORK CITY

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the purchase; if they are not removed in this time, the purchase may be cancelled at discretion of Auctioneer; THE PLAZA ART GALLERIES, INC. assumes no responsibility for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify THE PLAZA ART GALLERIES, INC., of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. RECORDS: In any dispute as to the amount of a bid, the records of the PLAZA ART GALLERIES, INC. shall be accepted and considered by the bidder as final and correct. This bid shall in all cases be accepted by both buyer and seller as the value against which all claim for losses or damages shall lie.

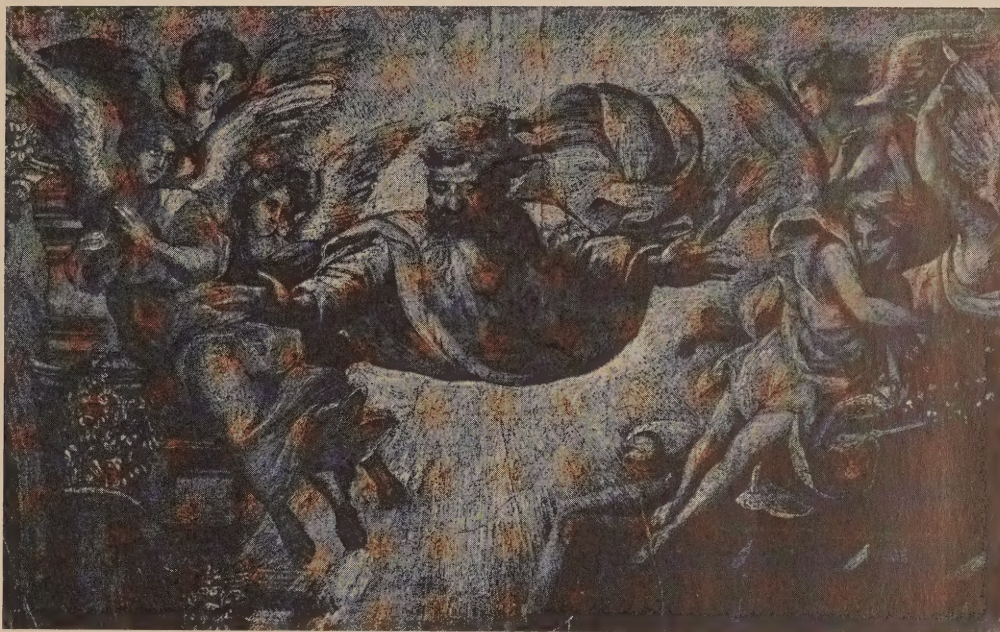
14. In lots where quantities are specified, articles are sold at so much each.

15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of two per cent (2%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. AND W. H. O'REILLY, AUCTIONEERS.

FOREWORD

Dr. Paul Frenkel, a director of a large European bank, has collected paintings for the last 35 years. He had hoped to retain these for his private museum. Present world conditions however, force him to dispose of them at auction. These it is understood have never been exhibited to the public.



VENETIAN SCHOOL

LATE XVI CENTURY

20.

1. "ALLEGORY"

God in heaven, surrounded by angels.

On Paper: Height, 7½ inches; length, 12 inches

[ILLUSTRATED ABOVE]



100-

FRENCH SCHOOL
EIGHTEENTH CENTURY

2. "PORTRAIT OF A CHILD" *Res-100*

Bust portrait of a curly-headed child in a setting of flowers; has hand carved contemporary frame.

On Panel: Height, 17 inches; width, 13½ inches

[ILLUSTRATED ABOVE]



JUAN DEL MAZO Y MATINEZ

SPANISH SCHOOL: 1610-1687

3. "PORTRAIT OF A NOBLEMAN" *Res-100*

100

A bust length figure of a Spanish nobleman in black robes, topped by white collar. Matinez was a son-in-law of Velasquez and was appointed court painter to Phillip IV of Spain. In old hand carved frame.

On Canvas: Height, 22 inches; width, 27 inches

EUGENE DELACROIX (Attributed to)

4. "CHRIST'S CONSOLATION TO THE HALT AND BLIND" *Res-50*

In a glen close to the shore is a group of many afflicted people. Animals and trees also appear. Christ is shown in a boat delivering a sermon. In the background is an ancient castle.

On Canvas: Height, 50¼ inches; length, 37¾ inches

[ILLUSTRATED ABOVE]



FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH: 1746-1828

5. "THE MIRACLE OF MANNA" *Res-150*

140

In the desert, men, women and children, some dressed, others in the nude, are thanking God for having saved them from starvation. This painting might be placed in the first period of the artist, influenced by his stay in Italy. It is well known that he had to go to Italy with a quadrilla of toreadors to save himself from the persecution of the Inquisition.

On Canvas: Height, 39½ inches; length, 53½ inches

[ILLUSTRATED ABOVE]



ANTONIO ALLEGRI DI IL CORREGGIO

ITALIAN SCHOOL: 1494-1534

115

6. "HEAD OF CHRIST" *Res-150*

Perhaps the first study for the composition "The Agony in the Garden," in the collection of the Duke of Wellington.

On Panel: Height, 15 inches; width, 12 inches

[ILLUSTRATED ABOVE]



125 EARLY ITALIAN SCHOOL

7. "VIRGIN AND CHILD" *Res-150*

Before a mosaic background the Madonna and Child.

On Panel: Height, 18½ inches; width, 13 inches

[ILLUSTRATED ABOVE]



SIENNESE SCHOOL

140

LATE FOURTEENTH CENTURY

8. "VIRGIN AND CHILD ENTHRONED, SURROUNDED BY SAINTS" 140-150

Before a golden background the Madonna and Child and four apostles.

On Panel: Octagonal height, 14½ inches; width, 18 inches

[ILLUSTRATED ABOVE]



155.

PRIMITIVE SCHOOL

FIFTEENTH CENTURY

9. "THE VIRGIN IN THE TEMPLE" *Res-150*

The presentation to the high priest of the Virgin Mary by her mother St. Ann in the temple. In the background the sponser.

On Panel: Height, 23 inches; width, 32 inches

[ILLUSTRATED ABOVE]



FRA ANGELICO (Follower of)

10. "ANNUNCIATION" *Res-150*

In an interior, an angelic figure kneeling before the seated Madonna, conveying the message of the Immaculate Conception. In the left background the Deity appears.

On Panel: Height, 19 inches; length, 24½ inches

From the Holford Collection.

[ILLUSTRATED ABOVE]

ANDREA MANTEGNA OR GIOVANNI BELLINI

SIXTEENTH CENTURY

11. "PORTRAIT OF A MAN IN ARMOR" *Res-400*

This interesting portrait of a nobleman in full armor with sword, shows a close resemblance to the self portrait contained in the fresco "Marquis Ludovico and the Cardinal Francesco Gonzaga," in the Castle Di Cortez, in Mantua, Italy. However, the landscape is the same as shown in the famous painting "Agony in the Garden," (No. 726 in the National Gallery, London), by Mantegna's pupil, Giovanni Bellini. *On Panel: Height, 17½ inches; width, 15¾ inches*

[ILLUSTRATED ON OPPOSITE PAGE]



BARTOLOMMEO SUARDI DI BRAMANTINO

ITALIAN SCHOOL: ABOUT 1443-1536

12. "PORTRAIT OF A MAN" *Res-150*

130

This painting is from the collection of the late Henry Willet of Arnold House, Brighton, who purchased in 1881 forty-four panels from the Castle San Martino Di Guznago, built in 1474 in the town of Mantua. Twelve of these panels were on exhibition at the Burlington House in 1884 six at the Burlington Fine Arts Club in 1898. These were acquired in 1904 by the Victoria and Albert Museum, in London, after the death of Henry Willet. Some of the others were at that time sold at auction at Christie's, London, of which twelve Sir Purdon Clarke bought for the Metropolitan Museum in New York. Other panels are now in the collections of Sir Martin Nonway, Lord Allington and others.

SEE: Prof. A. H. Church "Portfolio, 1884," Vol. V, p. 35.

Exposition Burlington House, 1884.

Exhibition Burlington Fine Arts Club, 1898.

Konody, New York Herald, Paris Edition, August 28, 1905.

The Burlington Magazine, Vol. VLLL, p. 135, 1905.

A. J. Koop. *On Panel: Height, 18 inches; width, 18½ inches*

[ILLUSTRATED ON OPPOSITE PAGE]



136
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ITALIAN SCHOOL: ABOUT 1443-1536

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[ILLUSTRATED ON OPPOSITE PAGE]



160.

JAN ANTONICZ VAN RAVESTEYN

DUTCH SCHOOL: 1572-1657

14. "PORTRAIT OF A MAN" *Res-150*

A seventeenth century nobleman with mustache and beard, wearing black robes, topped by a white collar, in oval background. In a hand colored old frame.

On Panel: Height, 27½ inches; width, 22 inches

[ILLUSTRATED ON OPPOSITE PAGE]





(DETAIL)

675

FRANS HALS

DUTCH SCHOOL: 1580-1666

15. "PORTRAIT OF A LADY" *Res-600*

Bust length figure of a noblewoman in black dress, with large white ruff and white headdress. She is wearing earrings and necklaces.

On Panel: Height, 21 inches; width, 18½ inches

From the collection of Lord Gwydyr.

[ILLUSTRATED ON OPPOSITE PAGE]



FRANS HALS (Attributed to)

DUTCH SCHOOL: 1580-1666

16. "THE LOVERS" *Res-400*

A mustached farmer with a fur cap, smoking a long pipe, with arm around girl, wearing picture hat and having right arm around shoulder of man. In old carved frame.

On Canvas: Height, 32 inches; width, 24½ inches

320

[ILLUSTRATED ON OPPOSITE PAGE]



JAN VAN DE CAPELLE

DUTCH SCHOOL: 1624-1679

17. "SEASCAPE" *Res-200*

A harbor scene, showing many sailing vessels. Three figures on the shore, one of whom is fishing, seated next to a typical Dutch lamp post of the 17th Century. In the background a city. This piece is similar to the painting now hanging in the National Gallery, London (No. 2588), and was painted about the same time by Van de Capelle. In old carved frame.

On Panel: Height, 25 inches; length, 19½ inches

[ILLUSTRATED ON OPPOSITE PAGE]





(ENGRAVING AFTER VINKEBOONS, USED FOR BACKGROUND IN No. 18)

173

PETER PAUL RUBENS

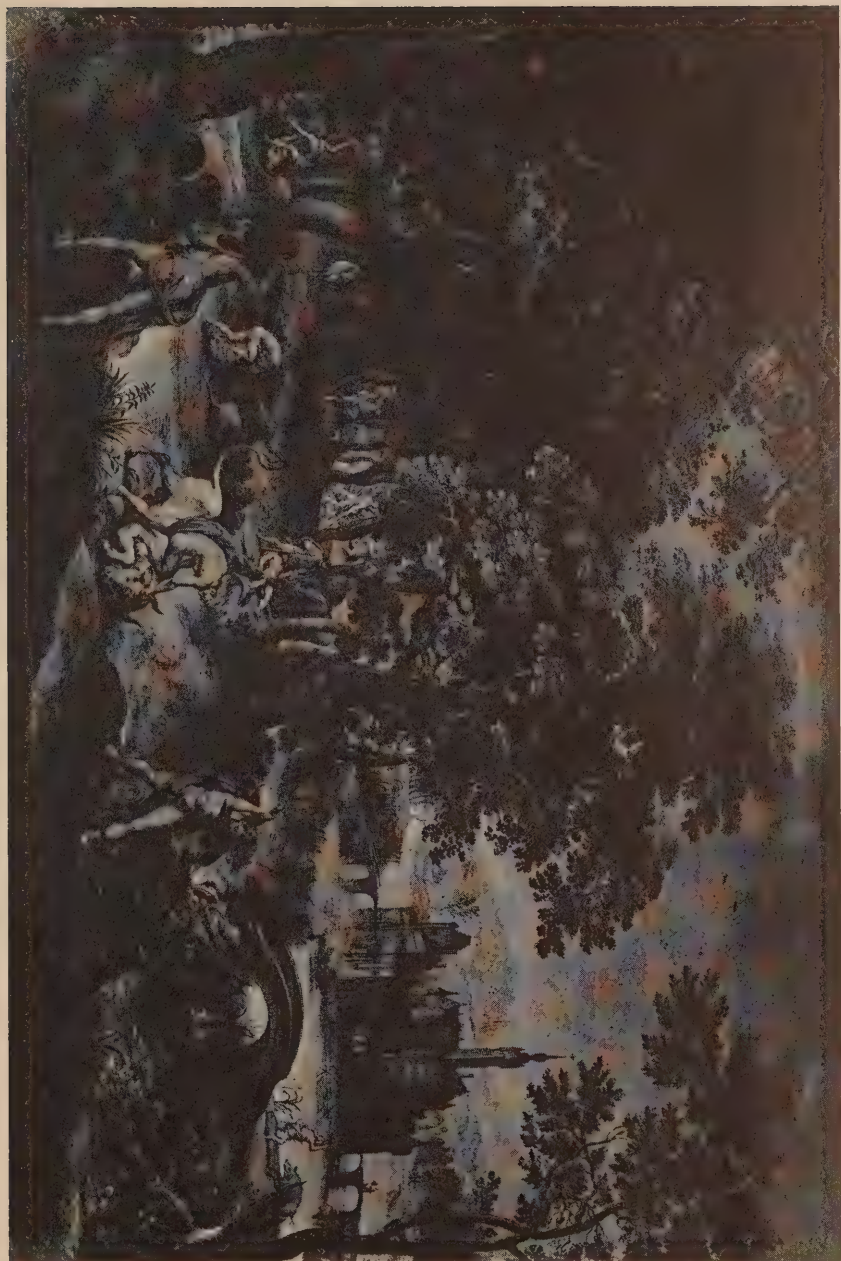
FLEMISH SCHOOL: 1577-1640

18. "THE MIRACULOUS DEEDS OF HERCULES" *Res-250*

In the background a Flemish castle from which bridges lead to the mainland, where we see groups of people under trees. For this painting, an early work of the master, he used as a background the landscape of David Vinkeboons (see reproduction of engraving above), done in the late 16th Century, with the typical Rubens composition of figures. In old hand carved frame.

On Panel: Height, 43 inches; width, 29 inches

[ILLUSTRATED ON OPPOSITE PAGE]



UNKNOWN ITALIAN MASTER

19. "ST. PHILIP" *Res-150*

A full length standing figure of the apostle, holding pages of the Holy Scripture in his right hand. The left hand supports a cross.

On Canvas: Height, 25½ inches; width, 17¾ inches

120

MICHAEL ANGELO DA CARAVAGGIO AMERIGHI

ITALIAN SCHOOL: 1569-1609

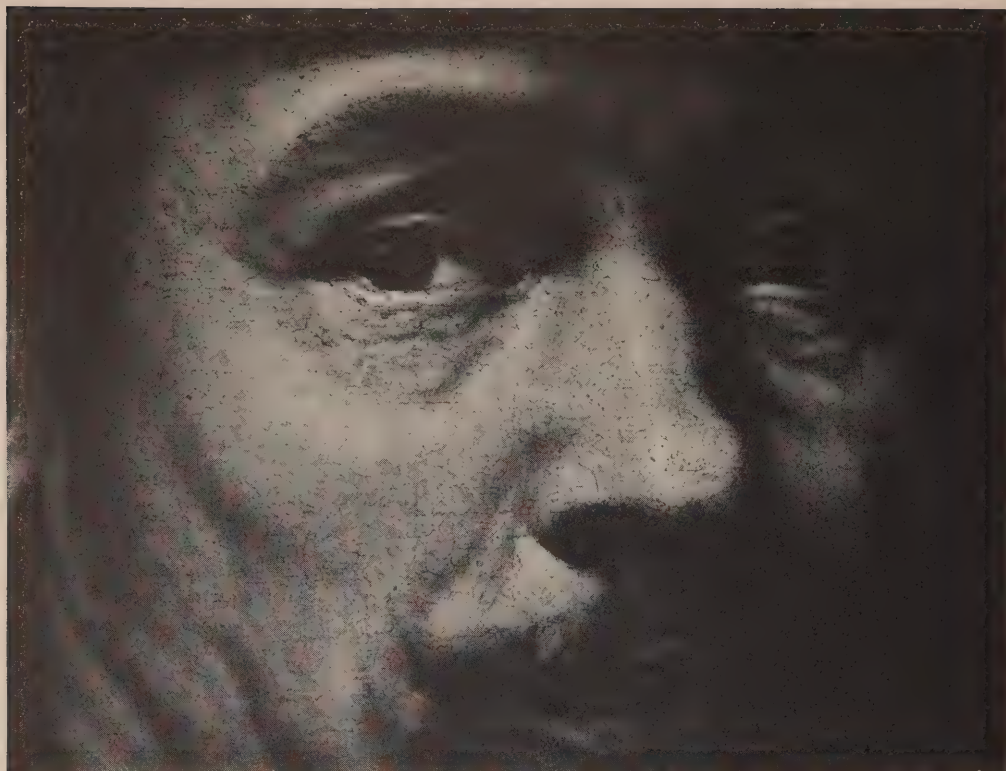
730 20. "BACKGAMMON PLAYERS" *Res-200*

Two half length figures seated at a table. One of the players, deep in thought, is wearing a feather hat; the other is about to make a move on the backgammon board.

On Canvas: Height, 27½ inches; length, 34 inches

[ILLUSTRATED ON OPPOSITE PAGE]





(DETAIL)

REMBRANDT HARMENSZ VAN RIJN

(OR HIS PUPIL)

DUTCH SCHOOL: 1606-1660

21. "PORTRAIT OF THE ARTIST" *Res-600*

This portrait, shown here for the first time to the public, pictures Rembrandt in his full manhood. It shows a certain resemblance of composition to two other portraits of the master, probably from a later period, one in the Dresden Museum, the other in England, about which we find the following notes in the "Paintings of Rembrandt," edited by Dr. A. Bredius, from the Bredius Museum in The Hague, formerly Director of The Mauritshuis Hague: "P. Notes No. 46. Self Portrait H. d. G. 537. Signed Rembrandt f. 1657. Until the second version came to light (No. 47), this was generally accepted as authentic; it is now doubted by certain critics. I am still inclined to uphold the authenticity of the Dresden version; Hofstede de Groot, on the other hand, was among those who favored the other. The reproduction of both versions here may serve as one example of the kind of difficulty that critics often have to face." In old carved frame.

On Canvas: Height, 23 $\frac{3}{4}$ inches; width, 20 inches

[ILLUSTRATED ON OPPOSITE PAGE]



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